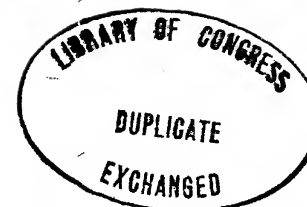


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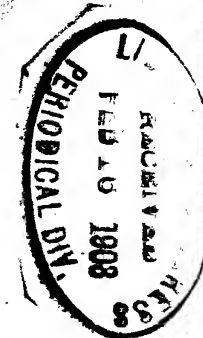
January, 1903.

No. 6



THE ORGANIST

A Bimonthly Journal Devoted to
the Pipe Organ and Reed Organ



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068

EDITED BY

E. L. Ashford,

Assisted by Karl H. Lorenz

TERMS

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NEW YORK.

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The Organist.

E. L. ASHFORD, - - - - - Editor
KARL K. LORENZ, - - - - - Assistant Editor
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JANUARY, 1903.

ORGANS AND CHOIRS IN TORONTO, (continued.)

The choir of the Sherbourne St. Methodist Church is an interesting one; In the first place it numbers sixty members. Of this large number only the four solo voices are paid, the others being selected from the large membership of the church. Then again, it is a vested choir; that is, the organist and all the singers wear black cassocks; while this mode of dress gives a uniformity to the appearance of the choir which is very desirable, it is, nevertheless, a somber and gloomy vesture, and in our humble opinion—would be greatly improved by the addition of the white cotta; however, it is an improvement upon the array of flowers and feathers of every imaginable line that usually greets the eye of the church-goer. At the time of our visit, two of the soloists, and a large number of the chorus singers were absent, so the singing of the choir was by no means up to the usual average; to our mind, the most noticeable defects were a lack of firmness in attack and crispness of tone; these may have been due to the absence of leading voices, and possibly to infrequent or abbreviated choir rehearsals during the warm weather. The selections—both vocal and instrumental—were very good, and the church makes a practice of distributing among the congregation each Sunday a leaflet containing notices of all services for the week and the musical programs for the morning and evening services of the day. This affords the listeners an opportunity to learn the name of an anthem or voluntary, and also the name of its composer, and they are thus prepared to express a preference for any thing that pleases them and request its repetition. The following programs were given the day of our visit to the church.

Sunday, August 24th, 1902.

MORNING.

OPENING VOLUNTARY { Adagio, in E major - - Merkel
"Mein Glaubiges Herz" - - Bach
Andante in D major - - Smart
ANTHEM— - - - - Gray

There is a path within this vale of sorrow
Where all is peace, and shadows flee away;
There is a hope, one ever bright to-morrow,
That leads us on to everlasting day.
Earth has its flowers, we love them and we cherish,
Bright are the pathways oft our feet have trod;
But brighter still the flowers that never perish,
Strewing the path that leads us on to God.

OFFERTORY PRELUDE—Lento e espressivo, Alfred Hollins
OFFERTORY SOLO—"Peace Eternal" - - - - - Gounod

"For clouds and tears and sorrow,
All earthly strife shall cease,
If we but look above us
For eternal peace."

CONCLUDING VOLUNTARY—Movement Symphony VIII.
Widor

EVENING.

OPENING VOLUNTARY { Prelude "Lohengrin" - Wagner
Larghetto (violin & organ)
Cantilene - - - - - Mailly
ANTHEM—"Gloria in Excelsis" - - - Sir John Stainer

"Glory be to God on high, and on earth peace,
good-will toward men. We praise Thee, we bless
Thee, we worship Thee, we glorify Thee, we give
thanks to Thee for Thy great glory. O Lord God,
Heavenly King, God the Father Almighty.

"O Lord, the only begotten Son, Jesus Christ;
O Lord God, Lamb of God, Son of the Father, that
takest away the sins of the world, have mercy upon
us; Thou that takest away the sins of the world
receive our prayer; Thou that sittest at the right
hand of God the Father, have mercy upon us.

"For Thou only art holy; Thou only art the
Lord; Thou only, O Christ, with the Holy Ghost,
art most high in the glory of God the Father. Amen."

AFTER LESSON CHORUS— - - - - Irwin
Sweet hour of prayer! Sweet hour of prayer!
That calls me from a world of care,
And bids me at my Father's throne,
Make all my wants and wishes known."—WALFORD

OFFERTORY PRELUDE—Hymn transcription - Ashford
OFFERTORY ANTHEM— - - - - Dr. Roberts

Peace I leave with you, my peace I give unto
you; not as the world giveth, give I unto you. Let
not your heart be troubled, neither let it be afraid.
—(St. John xiv. 27.) Be of good cheer; I have
overcome the world.—(xvi. 33.)

CONCLUDING VOLUNTARY—March, "Queen of Sheba"
Gounod

A visit to St. James Cathedral (Episcopal) proved very enjoyable. The organ is a beautiful instrument, and the organist (Dr. Ham) a well known musician of Toronto; in spite of the holiday season the choir was in good form: it consisted (on that particular Sunday) of twenty boys and about sixteen men; the canticles were chanted with great spirit, and faster than we had ever heard them—even in the Cathedrals of England. Strange to say, the Te Deum was sung to a chant, a proceeding which always proves tiresome with a hymn so long and varied in character; sounding—as it does—the lowest note of sorrow, and the highest note of joy, it seems to demand a treatment that cannot possibly be given it by a succession of chords comprised in an ordinary chant. But in *this* case, the chant had its advantages, for the congregation joined in it as heartily as they did in the hymns; in fact, the only numbers given over entirely to the choir were the anthem and offertory solo. In the singing of the Processional and Recessional the voices of the choir were most beautifully in tune, and no matter how subdued in power, the greatest precision of attack was observed.

On another Sunday we attended services at the Metropolitan (Methodist) and the Jarvis St. Baptist Churches. Both are noted for their fine organs and good choirs; but unfortunately, the regular organists were absent, and also the soloists, which is much like leaving a company of soldiers without a commissioned officer: one could hardly expect a fancy drill under such conditions.

The Metropolitan organ is a beautiful three manual instrument, and plans are now being made to spend ten thousand dollars in enlarging and improving it. The organist (Mr. Torrington) is one of the leading musicians of Toronto, and besides his choir work and teaching, he finds time to direct the largest Choral Club of the city. Prof. Voight is the organist of the Jarvis St. Baptist Church, and the sexton informed us "they had the best organist in the city." After receiving this information we were more than ever sorry to miss the pleasure of hearing him.

We did not attend service at St. Andrews (Presbyterian) but went to the church one morning with a friend, and heard the organ played. It is a powerful three-manual instrument containing stops of beautiful quality. The diapasons are especially rich and sonorous, and the architectural structure of the church brings out to advantage the dignity of this noble instrument.

The choir of St. Andrews consists of a solo quartet and large chorus of mixed voices; and their work is said to be very good. In concluding this rambling

sketch, it would not be out of place to say that the deepest and most delightful impressions received during these church visits came through the prompt, hearty and *musical* singing of the congregations. They seemed to literally fulfil the command of the Psalmist, "Let the people praise Thee O God; Yea, let *all* the people praise Thee." E. L. A.

ORGANS AND ORGAN-PLAYING.

THE SWELL BOX.

The swell-box was invented toward the end of the last century. Handel had great admiration for this English invention, and the Abbé Vogler recommended it years afterward to the German makers. Nowadays our instruments have become, in the opinion of the uninitiated, as expressive as a whole orchestra.

This is a great mistake. I repeat that the *expression* introduced into the modern organ can only be subjective; it is due to mechanism, and can never be spontaneous. While the orchestral instruments (both wind and string), the piano, and the voice can only shine by the spontaneity of the tone and the suddenness of the stroke, the organ, encompassed by its primitive majesty, speaks as a philosopher. It is the only instrument that can continuously expand the same volume of sound, and thus create the religious idea through the thought of infinity.

A good organist will only make use of his expressive means in an architectural way, that is, by treating them as lines and plans.

As *lines*, when he passes slowly from *piano* to *forte* on an imperceptible incline, by a constant progression without stops or jolts.

As *plans*, when seizing the opportunity afforded by a pause or rest, he suddenly closes his swell-box between a *forte* and a *piano*.

To try to reproduce the expressive accents of a treble string or a human voice is better suited to the accordion than to the organ.

THE CHIEF CHARACTERISTIC OF THE ORGAN.

The chief characteristic of the organ is its greatness, that is to say, its strength and will. Every illogical alteration in the intensity of sound, every shade that cannot be expressed or translated by a straight line, constitutes an outrage upon art, a crime of high treason. So all those who treat the organ as an accordion, who play arpeggios, slur their notes, or are rhythmically unsound, should be branded criminals, and held up to public scorn. On the organ, as in the orchestra, everything should be accurately realizable; the uniformity of feet and hands is absolutely necessary, whether you are beginning the note or finishing it. All sounds placed by the composer under the same perpendicular should begin and end together, obeying the baton of

the same leader. We still see here and there unfortunate organists who let their feet drag upon the pedals, and who forget them there long after the piece has been played.

I should like to know what an orchestral leader would say if, after his last beat, his third trombone dared to hold a note. From what savage land did this barbarous custom find its way amongst us? It was prevalent some years ago—in fact, it was really epidemic. They are indeed guilty, those organists who do not link closely together the four voices of polyphony, the tenor and soprano, the alto and the bass. Take Bach's gigantic work, and you will not find in it more than two or three passages, two or three measures, that exceed the limit of the hands' extension. But admire the art of the sublime creator; a moment before or a moment after these passages pauses occur, which clearly afford the time to open and close the 16-foot pedal, so as to play with the help of the pedals tied notes that could not possibly be played on the manual alone. Save the two or three exceptions, which are fully justified by the music of the voices, the whole of Bach's work is admirably written, both in this and in every other sense.

ARTICULATION.

The hammer of the piano strikes a chord ten times per second, and our ear can easily recognize the ten separate strokes, the sound dying immediately; but on the organ we must allow for a silence equal in duration to the sound between each repetition, if we wish clearly to distinguish these repetitions in a quick movement, or even in a moderate one. This is the formula that I suggest: Every articulated note loses half of its value. If we are dealing with the long periods in slow movements we must, of course be guided by the spirit, and not by the letter of this law. Detached notes cannot be allowed on the organ. Each detached note becomes *staccato*, like that of bow instruments; that is to say, a series of equal sounds separated by equal silences. Detachment should be affected by holding the finger as near the keyboard as possible, the wrist being slightly contracted. When two chords contain the same note, it should be tied and not articulated.

RHYTHM.

What is rhythm? It is the constant manipulation of the will at each periodical recurrence of the strong beat. Rhythm alone will command a hearing; and, on the organ, every effect depends upon the rhythm. Much as you may lean the whole weight of your shoulders upon the keyboard, you will obtain nothing from it. But just postpone the attack of a chord for one-tenth of a second, prolong it ever so little, and you will soon see what an effect is produced. On a keyboard devoid of expression, and without touching any

mechanism, and with all stops open, you obtain a *crescendo* by the mere increase of duration given progressively to chords or detached notes. Playing the organ really means playing with chronometrical quantities.

Woe be to you if your movement is not possessed of absolute regularity, if your will does not manifest itself with energy at each respiration of the musical phrase, at each break, or if you unconsciously allow yourself to "urge." Would you like a lesson in rhythm? Listen to those huge engines pulling tons of goods, admire their formidable piston-beat, marking each repetition of the strong beat, slowly, but pitilessly; it is like the very stroke of fatality; it makes one shudder.

SIT STILL.

Avoid every useless movement, every displacement of the body, if you wish to remain master of yourself. A good organist sits upright on his bench, slightly leaning toward his keyboard, never resting his feet upon the frame of the pedals, but letting them lightly touch the notes, the heels being, so to speak, riveted together, and the knees likewise.

Nature has provided us with two very useful compasses; with both heels tight together, the maximum of separation between the points will give us the fifth; and with the two knees placed in the same position, this maximum should produce the octave. It is only by training in this way that we can ever hope to attain precision; the calves touching, the feet constantly coming together again. The foot should never strike the pedals perpendicularly, but with a forward movement, just touching the note as nearly as possible an inch or two from the black key.

THE FOUNDATION OF ORGAN-TONE.

Considering the state of perfection which the present builders have reached, we are almost dazzled by the amount of wealth they offer us, and tempted to wander from the straight road. We must not forget, however, that all music depends upon the quartette, whether it be on the organ, in an orchestra, or a choir. That is really the foundation of the language. Our quartette on the organ is composed of the limpid and noble sonority of some of the eight-foot pipes. The *basso continuo* of some organists who fall asleep on their sixteen-foot pedals is fast becoming a nuisance. We would go mad if we had to listen to a symphony in which the double basses played without interruption from the first to the last note. Plain-song itself loses its eloquence with such an interpretation, and yet it seems better adapted than any other form of art to a uniform bass, considering the apparent monotony of its structure, narrowly confined within the limits of the octave. But this apparent monotony only exists in the opinion of those who have no eyes to see, and whose ears cannot hear.

CHARLES M. WIDOR, in *The Musician* (London).

ANDANTE ESPRESSIVO.

163

T. CRADDOCK.

1559479

Andante.

p

sempre legato.

cresc.

pp

riten.

a tempo

rit.

ALLEGRO MODERATO.

Gt. Diapasons Flute & Principal.
Ped. Bourdon coupled to Gt.

ARTHUR PAGE.

Con spirito.

f

ten.

ff

mf

This musical score is for a piece titled 'Allegro Moderato' by Arthur Page. It is written for a grand piano with four staves. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into four systems. The first system begins with the instruction 'Con spirito.' and a forte dynamic 'f'. The second system includes a 'ten.' (tension) marking and a fortissimo 'ff' dynamic. The third system starts with a mezzo-forte 'mf' dynamic. The fourth system continues the melodic and harmonic development. The notation features a variety of chords, arpeggios, and melodic lines, with some passages marked with slurs and ties. The overall style is characteristic of early 20th-century piano music.

The image displays four systems of musical notation for a piano piece, likely in G major (one sharp). Each system consists of a treble staff and a bass staff. The notation includes various musical elements such as notes, rests, and dynamic markings.

- System 1:** The treble staff begins with a series of eighth notes. The bass staff has a steady eighth-note accompaniment. Dynamics include *p* (piano) and *mf* (mezzo-forte).
- System 2:** The treble staff features a melodic line with a *ten.* (tenuto) marking. The bass staff continues with a similar accompaniment.
- System 3:** The treble staff has a series of chords and single notes. The bass staff has a steady accompaniment. The dynamic *ff* (fortissimo) is marked.
- System 4:** The treble staff shows a melodic line with some grace notes. The bass staff has a steady accompaniment.

Gt. Full.
Sw. Full.
Ed. Bourdon coup. to Sw.

MARCH MILITAIRE.

E. L. ASHFORD.

Gt. *mf*

cresc.

p

cresc.

2nd time omit and go to Trio.

Sw. *mp*



First system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The music consists of several measures with various note values and rests.



Second system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The music includes a section marked *D. C.* and *Trio.* with a bracket indicating *Sw. or Ch. p*. There are also triplets marked with a '3' over the notes.



Third system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The music includes a triplet marked with a '3' over the notes.



Fourth system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The music includes a triplet marked with a '3' over the notes, and dynamic markings *cresc.*, *f*, and *dim.*. The system concludes with a double bar line and the marking *D. C.*

JESUS WEPT.

Sw. Soft stops.

And when He was come near, He beheld the city, and wept over it.

St. Luke XIX. v. 41.

ARTHUR E. GODFREY.

Lamentando.

p *pp* *p* *pp*

pp *rit.* *a tempo*

rit. *molto*

a tempo

Tempo primo.

rit. *p* *pp* *p* *pp* *rit. molto.*

{ Sw. Melodia Dulciana Fl. & Oboe.
Ped. Bourdon.

PRELUDE.

Moderato. Ch. H. RINCK.

p *Man.* *Ped.* *Man.* *Ped.*

PROCESSIONAL MARCH in F.

D'AUVERGNE BARNARD.

Gt. Diapasons.
Sw. Full.
Ped. Bourdon.
Maestoso.

Gt. *f*

Sw. *p*

Man.

Gt. *f*

Trio.

171

The first system of musical notation for the Trio section. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody in the treble clef begins with a half note B-flat, followed by quarter notes A-flat, G, and F. The bass clef accompaniment starts with a half note B-flat, followed by quarter notes A-flat, G, and F. A slur with the marking 'Sw.' (Swell) is placed over the first two measures of the bass line.

The second system of musical notation. The treble clef continues the melody with a half note E-flat, followed by quarter notes D, C, and B. The bass clef accompaniment features a half note B-flat, followed by quarter notes A-flat, G, and F. A slur with the marking 'Sw.' is present over the first two measures of the bass line.

The third system of musical notation. The treble clef melody continues with a half note A-flat, followed by quarter notes G, F, and E. The bass clef accompaniment features a half note B-flat, followed by quarter notes A-flat, G, and F. A slur with the marking 'Sw.' is present over the first two measures of the bass line.

The fourth system of musical notation. The treble clef melody continues with a half note D, followed by quarter notes C, B, and A. The bass clef accompaniment features a half note B-flat, followed by quarter notes A-flat, G, and F. A slur with the marking 'Sw.' is present over the first two measures of the bass line.



RESIGNATION.

Sw. Soft 8' and 4'.

E. L. ASHFORD.

Andante.

p

ad lib.

poco cresc.

mf

a tempo

rall.

p

f

pp

A PRAYER.

C. J. VINCENT.

Soft Stops.
Andante.

The musical score is written for piano in 4/4 time, featuring a key signature of one flat (B-flat). It consists of four systems of music, each with a treble and bass staff joined by a brace. The first system begins with a piano (*p*) dynamic and an *Andante* tempo marking. The second system continues the melodic and harmonic development. The third system includes a *rit.* (ritardando) marking followed by an *allegro* tempo change. The fourth system concludes the piece with a final cadence. The score is characterized by flowing sixteenth-note passages in the right hand and sustained chords or moving bass lines in the left hand.

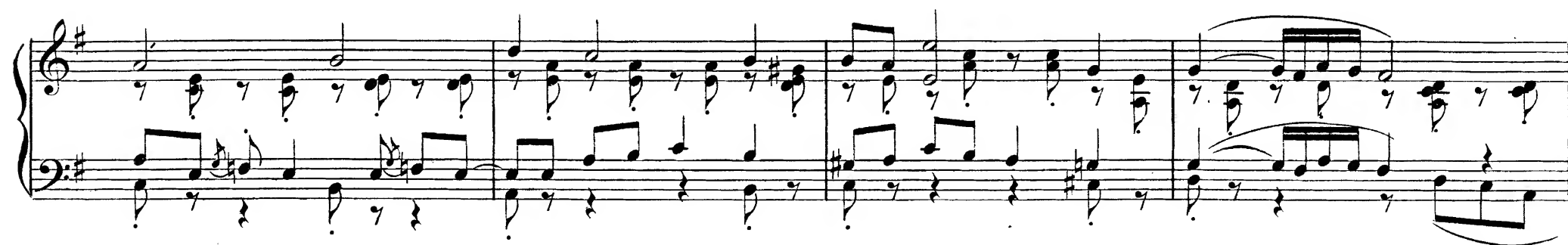
ANDANTE CANTABILE.

ADOLPH HUSS.

*Sempre staccato.**legato.*

Soft Organ vox humana.

The musical score is written for piano in 4/4 time, key of D major. It consists of four systems of music. The first system is marked 'Sempre staccato.' for the right hand and 'legato.' for the left hand. The second system continues the staccato right hand and legato left hand. The third system is marked 'legato.' for both hands. The fourth system continues the legato playing. The score includes various musical notations such as staccato and legato markings, and a 'Soft Organ vox humana' instruction.



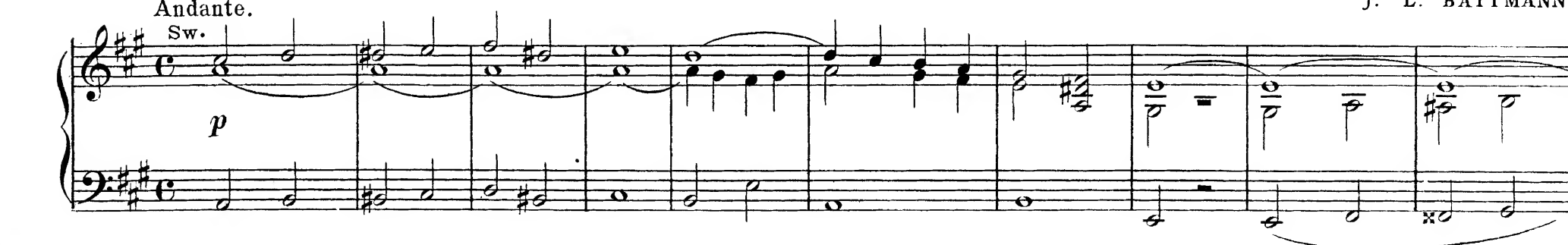


ELEVATION.

J. L. BATTMANN.

Andante.

Sw.

p

Sw. Soft 8' & 4'
Ped. Bourdon coup.to Sw.

MEDITATION.

COLIN. Mc ALPIN.

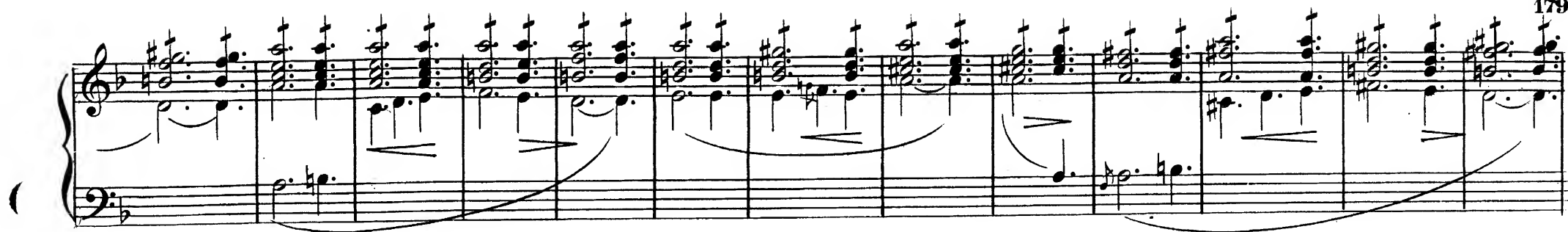
Andante

mp


dim. *rall.* *pp*

Sw. Ped.

Solo marcato.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a common time signature. The right hand plays a complex, arpeggiated texture with many beamed sixteenth notes. The left hand provides a steady accompaniment with eighth and sixteenth notes. A large slur covers the first six measures of the right hand.



Second system of musical notation, continuing the piece. The right hand features a series of triplets in the final measures, indicated by a '3' over the notes. Performance markings include *rall.* (rallentando) and *pp a tempo* (pianissimo at tempo).



Third system of musical notation, showing a continuation of the arpeggiated texture. A *rit.* (ritardando) marking is present below the bass staff in the middle of the system.



Fourth system of musical notation, concluding the page. It includes multiple *rit.* (ritardando) markings and a *pp* (pianissimo) dynamic marking. The right hand continues with the arpeggiated texture, while the left hand has a more active role with eighth notes.

Gt. Melodia.
Sw. Stopped Dia. and Fl. coup. to Gt.

PRELUDE.

E. L. ASHFORD

Moderato

Gt.

Soft Ped.

cresc.

dim.

cresc.

poco a poco.

f

p

pp

Gt. Melodia, Stopped Dia. & Fl.
 Sw. Full without Reeds.
 Ped. Bourdon coup. to Sw.

SABBATH EVENING.

VARIATIONS ON SCHEFFLER'S TUNE TO "AT EVEN ERE THE SUN WAS SET"

ARTHUR BERRIDGE.

Andante.

Sw. *pp*

Man.

L.H.

L.H.

rall.

Gt. *mf*

ben

Sw. closed.

pp

marcato il basso.

pp

rall

4/4

This system contains the first staff of music. The treble clef staff begins with a piano (*pp*) dynamic. The bass clef staff features a melodic line with a *rall* (ritardando) marking. The system concludes with a double bar line and a 4/4 time signature.

Moderato.

mf

Red.

4/4

This system contains the second staff of music. The tempo is marked *Moderato.* The dynamic is *mf*. The bass clef staff has a *Red.* (ritardando) marking. The system concludes with a double bar line and a 4/4 time signature.

This system contains the third staff of music. The treble clef staff features a melodic line with a *Red.* (ritardando) marking. The bass clef staff has a melodic line with a *Red.* (ritardando) marking. The system concludes with a double bar line and a 4/4 time signature.

This system contains the fourth staff of music. The treble clef staff features a melodic line with a *Red.* (ritardando) marking. The bass clef staff has a melodic line with a *Red.* (ritardando) marking. The system concludes with a double bar line and a 4/4 time signature.

Adagio.
Con grazia.

First system of musical notation for piano, measures 1-4. The music is in 3/4 time and B-flat major. The right hand features a melodic line with slurs and ties, while the left hand provides harmonic support with chords and single notes. Dynamics include *Sw p* (first measure) and *mf* (second measure).

Second system of musical notation for piano, measures 5-8. The right hand continues the melodic development with slurs. The left hand has chords and moving lines. Dynamics include *pp* (measure 6) and *mf* (measure 8).

Third system of musical notation for piano, measures 9-12. The right hand has a melodic line with a slur. The left hand has chords and moving lines. Dynamics include *rall.* (measure 10) and *accel.* (measure 11). The system concludes with a double bar line.

INTERLUDE.

E. S. LORENZ.

Fourth system of musical notation for piano, measures 13-16. The right hand features a melodic line with slurs and ties. The left hand provides harmonic support with chords and single notes. The system concludes with a double bar line.

Gt. Diapasons.
Sw. Full.
Ped. Bourdon coup.to Sw.

SABBATH GREETING.

JOSEF LÖW.

Moderato.

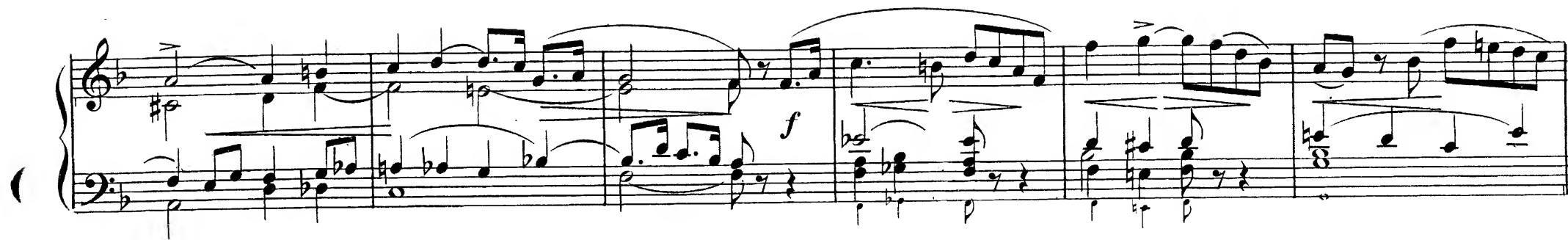
The musical score is written for piano accompaniment of an organ. It consists of four systems of music, each with a treble and bass staff joined by a brace. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The tempo is marked 'Moderato.'.

System 1: The first system begins with the instruction 'Sw. dolce.' in the left hand. The right hand has a melodic line with eighth and sixteenth notes. A dynamic marking 'p' (piano) appears in the right hand. The system ends with a repeat sign.

System 2: This system features several organ stop markings: 'Ped.' (Pedal) under the first measure, 'Gt. f' (Great full) under the third measure, 'Sw. p' (Swell piano) under the fifth measure, and 'Gt. f' (Great full) under the seventh measure. The right hand continues with a melodic line, and the left hand provides harmonic support. A dynamic marking 'p' is also present.

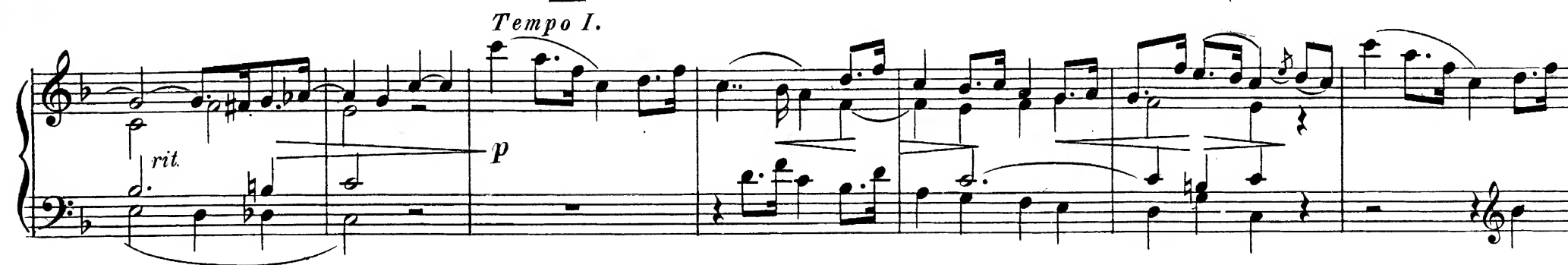
System 3: The third system includes 'Ped.' markings under the first and third measures, and 'Man.' (Manual) markings under the fifth and seventh measures. The right hand has a melodic line, and the left hand has a bass line. A dynamic marking 'p' is present.

System 4: The fourth system starts with 'Ped.' under the first measure and 'Man.' under the third measure. It includes the instruction 'Close Sw.' (Close Swell) above the staff. The right hand has a melodic line, and the left hand has a bass line. Dynamic markings 'mf' (mezzo-forte) and 'p' are present.

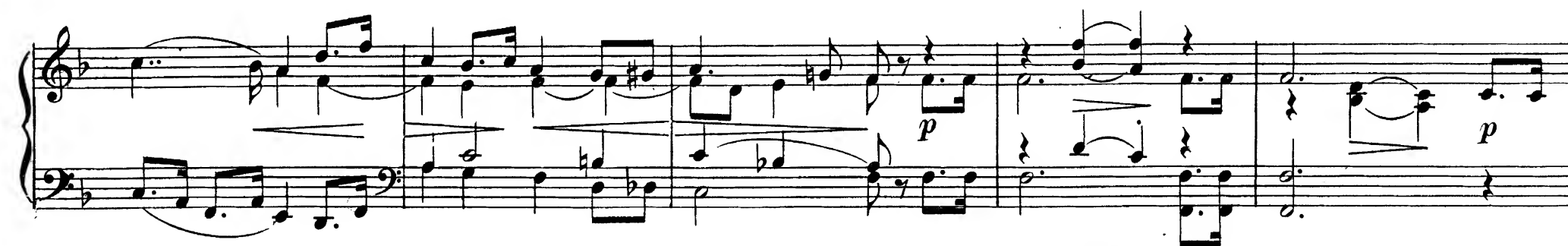




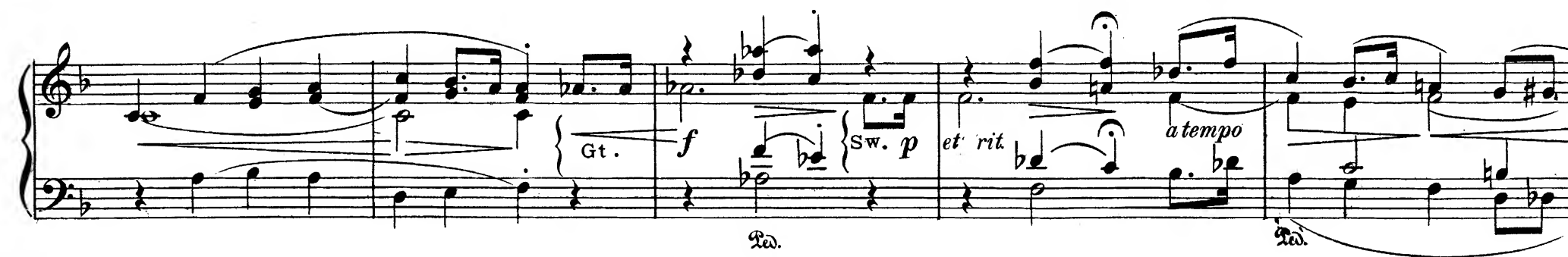
First system of musical notation. The upper staff features a melodic line with various intervals and accidentals. The lower staff includes a guitar part marked *Gt. f* and a string part marked *Sw. poco rit.* and *a tempo*. The key signature has one flat, and the time signature is 4/4.



Second system of musical notation. The upper staff continues the melodic line. The lower staff includes a guitar part marked *rit.* and a string part marked *p*. The tempo marking *Tempo I.* is centered above the system. The key signature has one flat, and the time signature is 4/4.



Third system of musical notation. The upper staff continues the melodic line. The lower staff includes a guitar part marked *p* and a string part marked *p*. The key signature has one flat, and the time signature is 4/4.



Fourth system of musical notation. The upper staff continues the melodic line. The lower staff includes a guitar part marked *Gt. f* and a string part marked *Sw. p et rit.* and *a tempo*. The key signature has one flat, and the time signature is 4/4.

p sempre *dim.* *pp*

This musical system contains measures 1 through 8 of a piano piece. The notation is in treble and bass staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a bass clef and the same key signature. The music features a melodic line in the right hand and a supporting bass line in the left hand. Dynamic markings include *p* (piano), *sempre dim.* (always decrescendo), and *pp* (pianissimo).

ARIA.

BERTINI.

Andante *p*

This musical system contains measures 9 through 16 of the ARIA. The tempo is marked *Andante*. The key signature changes to two sharps (F# and C#). The time signature is 2/4. The music is in treble and bass staves. The first staff has a treble clef and the second staff has a bass clef. The music features a melodic line in the right hand and a supporting bass line in the left hand. The dynamic marking is *p* (piano).

mf *f* *dim. rall.*

This musical system contains measures 17 through 24 of the ARIA. The music is in treble and bass staves. The first staff has a treble clef and the second staff has a bass clef. The music features a melodic line in the right hand and a supporting bass line in the left hand. The dynamic markings are *mf* (mezzo-forte), *f* (forte), and *dim. rall.* (decrescendo and rallentando).

a tempo *p* *l.h. r.h.* *Fine.*

This musical system contains measures 25 through 32 of the ARIA. The tempo is marked *a tempo*. The music is in treble and bass staves. The first staff has a treble clef and the second staff has a bass clef. The music features a melodic line in the right hand and a supporting bass line in the left hand. The dynamic marking is *p* (piano). The system concludes with the instruction *l.h. r.h.* (left hand, right hand) and *Fine.*

Gt. Melodia & Fl.
Sw. Salicional
Ped. Bourdon coup to Sw.

AT THE PORCH.

Oft have I seen at some Cathedral door
A labourer, pausing in the dust and heat,
Lay down his burden, and with reverent feet
Enter, and cross himself, and on the floor
Kneel to repeat his Paternoster o'er.
Longfellow.

HENRY SMITH.

Larghetto.

Sw. *p*

pp

rit.

Gt. *mf*

Add Oboe.

Sw. *p*

Oboe off.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats (B-flat and E-flat). The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is present in the right hand.

Second system of musical notation. The right hand continues the melodic line, and the left hand features a guitar part indicated by the marking "Gt." and a dynamic of *mf* (mezzo-forte). The music maintains the same key and tempo.

Third system of musical notation. The right hand has a dynamic marking of *pp* (pianissimo) and includes a section marked "Sw." (Swell) with a hairpin crescendo. The left hand continues its accompaniment.

Fourth system of musical notation. The right hand has a dynamic marking of *pp* and includes a section marked "rall." (rallentando). The left hand continues its accompaniment. The system concludes with a double bar line and repeat signs.

To my friend
Dr. T. Alexander Davies.
Toronto, Canada.

IMPROMPTU IN D.

E. L. ASHFORD.

{ Sw. 8' & 4' sufficient to balance Gt.
Gt. Doppie Flute
Ped. Soft 16' & Violincello coupled to Sw.

Andante con moto.

Sw.
Man.
Gt. Solo.
Sw.
Sw.
Gt.

Gt. Sw. Sw. Sw. both hands.

cresc. poco dim. rit.

Gt. Gamba. Sw. Salicional and Tremulant. Gt.

Quasi Chorale.

Sw. Gt.

Sw.

piu animato.
Gt.

Gt.

Sw.
draw op Dia.

add Flute and Melodia.

Tempo I^o

Gamba off.

Prepare full swell
draw Gt. Melodia
Dopple Fl. & Principal.

Sw.

Sw.

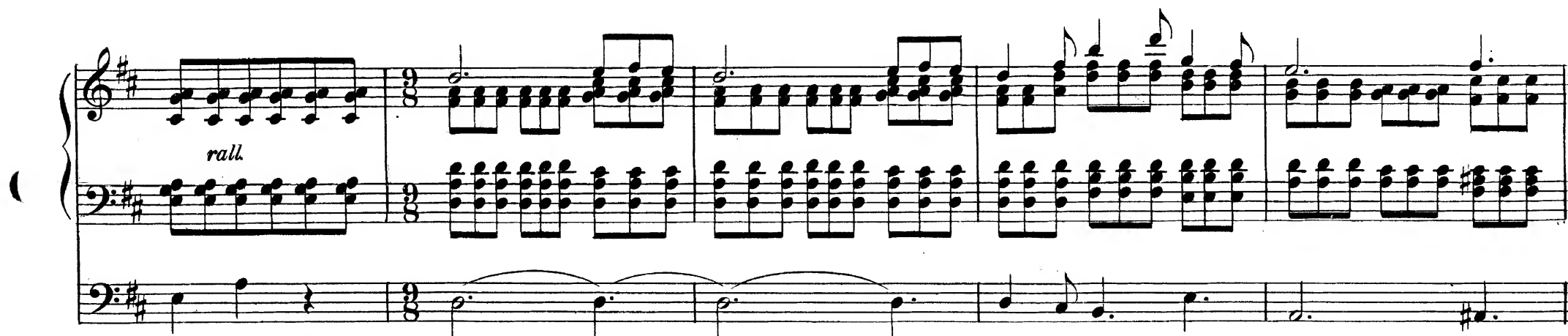
Sw both hands.



The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It features a series of chords and melodic lines. The middle staff is also in treble clef with the same key signature, containing dense chordal textures. The bottom staff is in bass clef with the same key signature, providing a harmonic foundation with sustained notes and some movement.



The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps. It includes the instruction *cresc. poco a poco* and *poco dim.*. The middle staff is in treble clef with the same key signature, featuring dense chordal textures. The bottom staff is in bass clef with the same key signature, providing a harmonic foundation.



The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps. It includes the instruction *rall.*. The middle staff is in bass clef with the same key signature, featuring dense chordal textures. The bottom staff is in bass clef with the same key signature, providing a harmonic foundation.

cresc. poco a poco *f*

Largamenta.

Reduce Sw. to soft 8' & 4'

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Avison. (Christmas.)	Just as I Am.	Softly Now the Light of Day. (Seymour.)
Christ the Lord is Risen To-Day. (Easter.)	Lead, Kindly Light. (Funeral.)	Spanish Hymn.
Come, Ye Disconsolate.	Lenox.	Sun of My Soul.
Ein' Feste Burg.	Lord, Dismiss Us.	Sweet Hour of Prayer.
Evening Hymn.	My Faith Looks up to Thee.	The Old Hundredth.
From Greenland's Icy Mountains.	Nearer, My God, to Thee.	The Sweet By and By.
God Be with You.	Nun Danket Alle Gott.	Wir Glauben All an Einen Gott.
Holy, Holy, Holy.	Oh, Come, All Ye Faithful. (Christmas.)	And others.
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